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sa conscience, une conscience troublé, si l'on veut, singulièrement complaisante, mais sincère dans ses révoltes. En vain la croit-il morte, avec Coelio. "Coelio était la bonne partie de moi-même. Elle est remontée au Ciel avec lui. Je ne sais point aimer. Coelio seul le savait. Lui seul savait verser dans une autre âme toutes les sources de bonheur qui reposaient dans la sienne. . . . Je ne suis qu'un débauché sans cœur. . . . Je ne sais pas les secrets qu'il savait. . . ." ¹⁸ Non ; quoique cruellement blessé, Coelio n'était pas mort. Et par ce trait s'affirme un peu plus la ressemblance avec Poë.

C'est pourquoi je réunis les deux poètes dans une même conclusion. Malgré leurs fautes et leurs folies, tous deux m'attachent et m'émouvant, parce qu'ils souffrent, parce qu'ils pleurent, en un mot, parce que leur conscience n'est pas morte. Je n'essaie pas de les justifier, pas même de les excuser, et ceci, je le pourrais peut-être.

Mais, je ne me défends pas de ressentir beaucoup de pitié, voire cette sympathie qu'Edgar Poë mendie si humblement aux premières pages de *William Wilson*. Et, quand je parle de pitié à propos de Musset, qu'on m'entende bien. Je sais qu'il est le poète de la jeunesse, de la passion, un admirable poète ; et, qu'à ce titre, parler de pitié, c'est lui faire injure, être surabondamment ridicule. Je ne mets pas davantage en question le sujet perpétuel de ses chants, l'amour ; je ne proteste pas, malgré mes réserves intimes, contre cet idéal exclusif qu'il avait donné à sa vie d'homme et de poète. C'est par là qu'il est Musset. J'ai songé seulement au poète malheureux, désillusionné. Le conte symbolique de Poë m'a rappelé la *Nuit de Décembre* et d'autres poèmes analogues. Un rapprochement est né dans mon esprit ; et, voilà pourquoi, après avoir lu leurs souffrances, leurs luttes de conscience, je les réunis dans une sympathie commune.

E. J. DUBEDOUT.

[This brief essay, which displays the author's charitable spirit as well as his remarkable gift in the analysis of the human heart, is the last work to which he put his hand. Ernest-Jean-Baptiste Dubedout died in Paris, October 16, 1906, at the age of forty-four, of pulmonary consumption. In 1901 he had been received *Docteur-ès-Lettres en Sorbonne*.

¹⁸ *Caprices de Marianne*.

His Latin thesis is a study of the poems of Gregory of Nazianze : *De D. Gregorii Nazianzeni Carminibus, Parisiis*, 1901. His French thesis, *Le Sentiment Chrétien dans la Poésie Romantique*, shows him faithful to the traditions of the Paris Faculty of Letters, for, as he says, he preferred to write "un livre d'analyse religieuse, morale et littéraire," rather than "un livre de recherches documentaires." Besides a large number of miscellaneous articles, Dr. Dubedout was the author of several studies published in *Modern Philology* : *Romantisme et Protestantisme* (Vol. I, 1903), *Les Discours de Ronsard* (*ibid.*), *Shakespeare et Voltaire: Othello et Zaire* (Vol. III, 1906). Beginning in October, 1902, he had been Instructor in French Literature in the University of Chicago.—T. A. JENKINS, *Univ. of Chicago*.]

BEAUMONT AND FLETCHER AND THE *MIRROUR OF KNIGHTHOOD*.

In my paper on Shakespeare's *Tempest* (Clark University Press, Worcester, Mass.), I suggested the *Mirror of Knighthood* as a source of the plot. At present I shall attempt to show Beaumont and Fletcher's indebtedness to the same Spanish romance of chivalry. For the latter I shall quote the French translation published under the title of *Le Chevalier du Soleil* in eight volumes, and for Beaumont and Fletcher the Folio of 1679. My allusions to the *Mirror of Knighthood* will be easily understood, however, by a reference to the paper previously mentioned. I begin with *Philaster*, where the concluding scenes are founded on a story in the *Mirror of Knighthood*, viz. : the Reconciliation Scene at the beginning of the third volume of *Le Chevalier du Soleil*. Rosicler loves Olivia, daughter of Oliver, King of England, but is refused by the father on account of an old feud. Olivia is to be married to the Prince of Portugal, but Rosicler elopes with her. Later on he delivers Oliver and the Prince of Portugal from death, provides another princess for the latter and settles the old feud by his impassioned pleading for mercy. The King in the *Philaster* corresponds to Oliver, Arethusa to Oliva, and Pharamond to the Prince of Portugal. It is also possible that Euphrasia has been derived from Eufronisa (*Le Chevalier du Soleil*, VII, 159), but her rôle modified under the influence of Montemayor. The authors indicate their source in the phrase, "My Royal Rosiclear" (Act V, p. 38).

There seems to be a borrowing in the *Tempest*

from *Philaster*, viz., the reason why Prospero has not been put to death. I may also call attention to a common hispanicism in *Philaster*, consisting in the use of the verb *to leave* with an infinitive in the meaning of *to cease*. This hispanicism occurs only once in Shakespeare and that in a play borrowed from Montemayor. The allusion in *Philaster* to the *Mirroure of Knighthood* is full of sympathy and enthusiasm. But the feeling changes in the plays written after Cervantes' immortal satire had reached the authors. Such is, for instance, the *Knight of the Burning Pestle*, where we find the following passage (Act I, p. 50):

"I wonder why the Kings do not raise an Army of fourteen or fifteen hundred thousand men, as big as the Army that the Prince of Portigo brought against Rocieler."

Here we find Rosicler and the Prince of Portugal. The passage preceding the one just quoted is from *Palmerin of England*, and alludes to Palmerin de Oliva (grandfather of Palmerin of England) and Trineo of Germany rescuing the Princess Agriola from the hands of the giant Farnaque. The *Mirroure of Knighthood* itself is alluded to Act II, p. 53. Rosiclere is mentioned again Act II, p. 58. The hispanicism occurs here too. In the *Wild-Goose Chase* the Knight o' th' Sun is mentioned (Act I, p. 448). In the *Faithful Shepherdess* where the hispanicism occurs again, the passage, Act II, p. 219 :

"I'll swear she met me 'mongst
the shady Sycamores . . . Hobinall"

is a reminiscence from the *Mirroure of Knighthood* (p. 210 of my pamphlet). Both Hobinall in the *Faithful Shepherdess* and Anibardo in the *Mirroure of Knighthood* are corruptions of Hannibal, a very common method of coining names in the romances of chivalry. The Knight o' th' Sun is mentioned again in the *Scornful Lady*, Act III, p. 71. In the *Two Noble Kinsmen*, the combat between Palamon and Arcite, each accompanied by three knights, is a reminiscence from the *Mirroure of Knighthood* (p. 210 of my pamphlet). In the drowning scene, the authors may have used besides Hamlet, a similar scene in the *Mirroure of Knighthood* (*Le Chevalier du Soleil*, vol. I, p. 423), where the young lady is rescued. The plum broth, Act III, p. 437, is Fletcher's dish (*The*

Honest Man's Fortune, Act V, p. 527), unknown to Shakespeare. We find again "Cavellero Knight o' th' Sun" in the *Little French Lawyer*, Act II, p. 343. In the *Women Pleas'd*, the following phrase :

"old knight's adventures, full of enchanted flames, and dangerous"—

is a reference to the *Mirroure of Knighthood* (p. 212 of my pamphlet). Finally, in the *Widow*, which is not in the Folio, the scheme to entrap Valeria seems to be a borrowing from the *Mirroure of Knighthood* (p. 212 of my pamphlet).

As far back as January 31, 1885, the well-known German poet, Edmund Dorer, published in the *Magazin für die Litteratur des In- und Auslandes*, an article suggesting Antonio de Eslava's *Noches de Invierno*, Pamplona, 1609, as the source of the *Tempest*. The authorities of the Royal Library of Berlin having been kind enough to send here a copy of the Brussels edition of the *Noches de Invierno*—which I had the opportunity of studying,—I can add two additional proofs of Shakespeare's indebtedness to Antonio de Eslava. On page 27 of the *Noches de Invierno*, we have two sailors making their escape in a storm on two butts of malmsey, and on page 335 the speech of the serpent has a great resemblance to what is said of Caliban (*Tempest*, Act I, sc. 2). Eslava's own source was partly the *Mirroure of Knighthood* and partly the story of Leone in Ariosto, where, as has been already suggested, Leone takes the place of a princess, say, Florippes in *Les Conquêtes de Charlemagne*. I found also evidences of Beaumont and Fletcher's indebtedness to Antonio de Eslava; for example, the combat in the *Knight of Malta*, Act II, p. 149, which is borrowed from a similar combat between Mauricio and Gaulo Casio in *Antonio de Eslava*, p. 228. The chief point is that the villain engages another man to fight for him and the combatants thus happen to be two brothers or two friends. Beaumont and Fletcher's indebtedness to another source—*La Enemiga Favorable*, by Francisco Tárrega—may be also mentioned *en passant*.

In *Women Pleas'd*, we find a borrowing from the Story of Roland in *Antonio de Eslava*, Silvio corresponding to Milon de Anglante, and Belvidere to Berta and the Serpent. The cave where Bel-

videre dwells indicates clearly the borrowing, and also the city of Siena, which Eslava substituted for Sutri. Child Rowland is also alluded to elsewhere (*The Tamer Tamed*, Act II, p. 253), but that need not be a reference to Eslava.

As to the story in *The Mirrour of Knighthood* which I take to be the source of the *Tempest*, it seems to be borrowed from *Palmerin de Oliva*, where it amounts to this. The king finds his brother Netrido sitting on his throne and in anger exiles him from his dominions. The feud is settled by Netrido's son Frisolo marrying Armida, a daughter of the king's son. A marriage between first cousins, objection to which is expressly stated in *Palmerin de Oliva*, is thus avoided in a way different from that used by Shakespeare. I am now inclined to think that Shakespeare borrowed the name Prospero from Prospero Colonna, who is mentioned with great praise in *Antonio de Eslava*, while Beaumont and Fletcher borrowed the surname for the Knight of Malta, just as they borrowed the Admiral Norandino, from Francisco Tárraga's *La Enemiga Favorable*.

The indebtedness of the *Mirrour of Knighthood* to *Palmerin de Oliva* seems in fact to be very great besides the name of the chief hero in the *Mirrour*—the Knight of the Sun. So, for instance, the story of Luciano and Policena, retold on page 210 of my pamphlet on the *Tempest*, appears to be a combination of the Story of Ariodanto and Ginevra in *Ariosto* with the story of Duardo and Cardonia in *Palmerin de Oliva*. As the last borrower from the *Mirrour of Knighthood*, I should quote Sir Walter Scott, where Cedric in the eighth chapter of *Ivanhoe* is an imitation of Adriano in *Le Chevalier du Soleil*, vol. II, f. 221.

Finally, the plot of the *Double Marriage* seems to be borrowed from the story of Bernardo and the Mooress in *Antonio de Eslava*, but, not having the Spanish book at hand, I cannot enter into further details.

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ON THE INFLECTION OF THE OLD ENGLISH LONG-STEMMED ADJECTIVE.

The following study aims to show definitely the norm for the neuter nom.-acc. plural form, strong, of the long-stemmed adjective in Old English. Hitherto, the student, following, for example, the paradigm in the Sievers-Cook *Grammar*, p. 217, has expected in his texts only the uninflected form, *god*, *eald*, etc. Or, following, for example, Baskervill and Harrison's *Outlines of Anglo-Saxon Grammar*, p. 30, he has been led to regard the uninflected *god* as the norm and the inflected *gode* as the exception.

This study will perhaps suggest that our paradigms should show *gode*, with *-e* analogous to the corresponding masculine form, standing first as the norm, and *god* appended as the comparatively rare exception. The following citations in support of this were collected incidentally by me, while reading through the texts for a different purpose; however, they include practically every occurrence of this form in the eleven prose texts given below, which fairly constitute the corpus of the Alfredian prose period. Citation from the later prose I omit, since it is agreed that by the time of Ælfric the analogic inflected form in *-e* had become the rule. The poetic texts, save for a few examples incorporated from the *Psalms* and from *Boethius*, I exclude, since the exigencies of metre might tend to make the poetry an uncertain witness in the case.

Therefore, the following early prose writings, from the Alfredian cycle, have been chosen as a fair field in which to test the ratio of frequency between the inflected and the uninflected neuter plural, between *god* and *gode*. I have aimed to list every occurrence in these texts: The Parker ms. of the *Chronicle* (= *Chron.*), Earl and Plummer, Oxford, 1892; *Libri Psalmorum* (= *Ps.*), Thorpe, Oxon., 1835; *Orosius* (= *O.*), Sweet, London, 1883; *Bede* (= *Bede*), Miller, London, 1890; *Boethius* (= *Bo.*), Sedgefield, Oxford, 1899; *Augustine's Soliloquies* (= *Sol.*), Hargrove, Boston, 1902; *Pastoral Care* (= *P. C.*), Sweet, London, 1871; *Gregory's Dialogs* (= *Dial.*), Hecht, Leipzig, 1900; *Gospels* (= *Gos.*), Skeat, Cambridge, 1871-87; *Guthlac* (= *Guth.*), Good-